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American Art News

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EXHIBITIONS

*Calendar of New York Exhibitions.
See page 6.*

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Edward Milch, 939 Madison Avenue—American paintings, etchings and engravings.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Victoria Gallery.—Old masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

R. Shenker—Rare and early oak.

S. T. Smith & Son—Carefully selected pictures by Old Masters of all schools.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Etienne Bourgey—Greek and Roman coins.



STONING OF ST. STEPHEN;

By Alonzo Cano.

At the Ehrich Galleries.

Dowdeswell & Dowdeswells, Ltd.—Fine old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Persian Art Gallery, Ltd.—Miniatures, Mss., bronzes, textiles, pottery, etc.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Canessa Galleries—Antique works of art.

Compagnie Chinoise Tonying—Chinese antique works of art.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

A "FISHING EXCURSION."

Special agents of the Treasury Department in Washington have during the past fortnight visited the galleries of several of the leading dealers in pictures and art works in this city, and in some instances have taken over the books and papers of dealers for examination. Up to date no public report has been made of the result of their investigation, but it is not believed that any particular incriminating evidence against any dealer has been found. The visits are generally looked upon in the trade as a Spring "Fishing Excursion."

THE WITHDRAWN INNESSES.

The withdrawal of two landscapes entitled "Approaching Storm" and "Showery Weather," attributed to George Inness, from the sale of the Peter A. Schemm pictures at Mendelssohn Hall last week, and the sensational explanation by the auctioneer, Mr. Thos. E. Kirby, on the succeeding evening of the sale, that the canvases had been withdrawn after a visit to the galleries, when the pictures were on exhibition, by the artist son of the dead American painter, George Inness, Jr., and the latter's statement that the pictures had not been painted by his father—naturally created a sensation in art circles. Mr. Kirby's further statement that he would advise the executors of the Schemm estate to destroy the pictures is also widely discussed in art circles.

There are those who intimate that the "Autumn Landscape and Pool" attributed to the late A. H. Wyant, and sold among the Schemm pictures on March 17 for \$1,300, through Otto Bernet, agent, should also have been withdrawn from the sale, but this canvas was not condemned previous to its sale. There are also those who argue that it was not the province of the auctioneer to publicly state that he had advised the destruction of the two Inness landscapes, unless he had the consent of the executors to make such statement, as they were not his property, and could probably have been sold, had it not been for this statement, to persons who would have paid something for them, even as copies or imitations, and thus saved the estate from total loss on the canvases.

It will be remembered that some years ago, George Inness, Jr., questioned the validity of a landscape attributed to his father's brush in an exhibition and sale at the American Art Galleries, and became involved in consequence in some costly litigation. It was for this reason that later on, and a few years ago, he stated that he declined to inform Mr. Kirby of his lack of faith, also shared by J. Scott Hartley, son-in-law of Inness, in an important landscape attributed to his father, in the exhibition of the pictures owned by the late Frederick S. Gibbs, and which landscape brought a high figure in the Gibbs picture sale.

The moral of this last incident, following these previous ones regarding works attributed to George Inness, which appear in exhibitions and sales, would seem to be "Look out for your Innesses."

The Stoning of St. Stephen, by Alonzo Cano, now at the Ehrich Galleries, is the most representative and beautiful example of the early Spanish master ever seen here. Cano, also known as the Spanish Michael Angelo (1610-1667), lived and painted in Seville. He was a pupil of Castillo and Pacheco.

EXHIBITIONS NOW ON

"THE TEN'S" ANNUAL SHOW.

This year, and with the lagging Spring, "The Ten" have arrived before the robins and the jonquils, and on their 14th visit bring again to the Montross Galleries, No. 550 Fifth Ave., their usual offering of clever works. The display, which opened on Friday last, to continue to April 8, is nearly a week ahead of that of last year, and follows close upon the opening of the annual Academy exhibition. When one studies the productions of the nine painters, who show this year (Edward Simmons, as frequently happens, is unrepresented), especially after a visit to the Academy, the regret that these able painters are not represented in the Fine Arts Galleries exhibition is emphasized. They would have given a needed fillip to that good but somewhat monotonous display. There are only 21 canvases in the present exhibition, as against 33 shown last year, and of these Robert Reid and Alden Weir contribute each four, Childe Hassam three, E. C. Tarbell, Willard L. Metcalf and Jos. de Camp and William M. Chase each two, and T. W. Dewing and Frank W. Benson, one apiece. The general effect of the display is less brilliant than usual, as there are not so many high keyed landscapes and outdoors with figures shown, but careful study of the exhibition reveals the worth of its individual examples and the fact that although it lacks in quantity, it is, if possible, improved in quality.

Some Notable Works.

When an exhibition has such a high level of excellence, for it can be said without hesitation, that it does not contain a poor or even a weak canvas, it is the more difficult to select any especial works for particular mention. The Boston painters, Benson, de Camp, and Tarbell, are represented by typical works. Benson shows in "Summer" a charming group of girls on a hillside near the sea in full sunlight—a joyous, truthful, virile canvas. Tarbell sends two portraits this year, one a three quarter length, seated presentment of "Mrs. C," with lovely flesh tones and beautiful expression—most decorative in quality and feeling, but with unfortunate shadows on the right arm, which make it look out of drawing. His bust portrait of "Dr. R," is unusually fine and strong, beautifully modeled, absolutely true in drawing and lifelike in expression. In "The Window" Jos. de Camp makes an excursion into Tarbell's field and shows a maiden standing, in profile, against a curtained window, in reflected light. The drawing is, of course, impeccable, and the arrangement delightful, but save in the rather too hot flesh tones of the maiden's hither cheek, there is a lack of color quality. The same artist's half length portrait of Mr. Francis L. Amory is characteristically strong, with again too hot flesh tones.

Works by Chase and Dewing.

William M. Chase is represented this year by a characteristic dashing still life, "Fish," and in a three-quarter length seated portrait of "Miss Gertrude McMannis"—returns to his earlier manner. There is perhaps a little too much shadow on the face, but there is fine drawing and the texture of the dress and furs is splendidly painted. From T. W. Dewing comes a panel entitled "A Lady Listening," a charming production in yellow grayish tones, the figure of the lady fuller and more healthy than customary.

Works by Reid and Weir.

Robert Reid is at his best in this year's show. His examples are all figure works. The "Japanese Screen," a portrayal of a young nude female, seated on a blue rug, with hands clasped across her knees and regarding a most decorative screen, at

her left, on which a red-billed white crane flies across a yellow landscape, is a most delightful work, beautifully drawn, with lovely quality of color in the flesh tones. Of his three other works, "The Furs" is low in key, with admirable rendition of texture; "The Reflection" and "Crystal Ball" are decorative canvases, virile in drawing, fine in expression and variations on a violet color scheme. J. Alden Weir is at his best also this year, in his clever gray toned sympathetic portrait of "Lizzie Lynch," his nocturne, "New York," which far surpasses any of the clever works of Hoffbauer, and suggests Whistler; and his sunny clear aired landscape, "Near Norwich."

There are only two examples of Willard Metcalf this year—the strong, clear aired, realistic "Cornish Hills," and the delicate, tender "Willows in March," lovely in sentiment and feeling.

The lesson of "The Ten" is again this year as ever, one of hope, life and progress, and while the display is not as brilliant as usual, as explained above, in general effect, it has an inherent strength and quality that makes it the best of the smaller routine exhibitions of the year.

J. B. T.

Ward Memorial Display.

A memorial exhibition of the works of the sculptor, J. Q. A. Ward is on in the rooms of the National Sculpture Society in the Fine Arts Building. The display, which is not a large one, is composed of the studies for the statues of famous men which he made, and include those for the Washington statue in Wall Street, the Sheridan equestrian statue in Washington, the Shakespeare in Central Park, Beecher monument in Brooklyn, and the Horace Greeley statue in front the Tribune building. There are also shown the model for the Dewey Arch Quadriga, of the Stock Exchange Pediment, and the William E. Dodge statue in front the Herald building—the sculptor's very worst work—and photographs of the Garfield monument in Washington.

Paintings by Augustus Koopman.

Twenty-two oils and several monotypes by Augustus Koopman are on exhibition at the Knoedler Galleries, No. 355 5th Ave., through to-day. The oils include the large figure work, specially invited for the art exposition at Venice last year, "The Return of the Shrimpers," the figure work and marine, the "Pushing off the Boat," reproduced in last week's *Art News*, and shown in Washington last Winter, and the "Portrait of My Daughter Helen," reproduced in the *Art News* some time ago, and which have all been noticed in this journal. "The Shrimpers" and "The Portrait" have been improved since last seen here. The former has been toned down, and the latter has been reduced in size, and the background repainted.

The artist is essentially a colorist, a painter of unusual virility, a strong draughtsman, and obsessed with an appreciation of and feeling for vigorous action and dramatic situations. In some ways his display, in force and color, is the strongest "one man" show, made here in many seasons. The love of color and of parades and processions of the peasants of Brittany is well known to artists and Mr. Koopman has found in that province of France, abundant scope for his own color sense and feeling for the dramatic and theatrical. In the processions of "The Pardons," he is at his best, and paints with remarkable skill the vari-colored quaint costumed throngs of Breton fisher folk on their wind-blown coasts. In these the color is really masterly. The power

and force of old ocean are splendidly expressed in such canvases as "Pushing off the Boat," "Might and Main," "Watching the Boat," and "A Dramatic Moment," and especially the struggle between man and nature. The artist's range in color is well exemplified when one contrasts these low-keyed, deep-hued pictures, with such high-keyed joyous, sunlit, delicate canvases, as "The Opal," "A Summer Idyl" and "The October Bath"—the last almost an American Sorolla. Mr. Koopman has also unusual ability in characterization, as is evidenced by his earlier "Spectators, Country Theatre, Etaples" and "Old Women in Market Place," delightful studies of types, and very rich and full in color, and his later full-length, life-sized portraits of "Chioggia Girls—Venice," a fine study of expression. The monotypes are brilliant in color and the artist was one of the first Americans to exploit this form of artistic expression.

Works by William Ritschel.

It is a coincidence that two such able draughtsmen and unusual colorists as Augustus Koopman and William Ritschel, should be holding exhibitions of their respective works within a few doors of each other and on Fifth Ave. at the same time. The 17 paintings and 4 sketches by Mr. Ritschel, shown at the Folsom Gallery, No. 396 Fifth Ave., through Mar. 30, will surprise those who do not know his work, and confirm the favorable judgment of his many admirers, in their strength, truthfulness and splendid color. The artist is an unusually versatile painter. He loves the dramatic and stronger moods of nature, and whether painting old ocean, when wind-swept by the storm, the majestic beauty and impressive grandeur of the depths and heights of the Colorado Canyon, or the graceful majesty of such a human creation as the "Brooklyn Bridge," he is in full sympathy with his subject. That he has a softer side to his nature and temperament is shown in the "Dutch Canal," "The Uplifting Clouds," and "The Hour of Mystery," in which he depicts with tender sympathy and feeling more peaceful scenes. A painter of originality and force and of rare versatility and charm is Mr. Ritschel.

Davis's Alaskan Scenes.

Alaskan paintings now at the Brandus Galleries, 712 Fifth Ave., to April 3, are by Leonard M. Davis, who has spent several winters in the frozen north.

The artist is a colorist above all else, as shown in the translucent effects he obtains in his depictions of the midnight sun, Arctic nights and mountain formations. "The Yukon Palisades" is a well lit canvas, having good distance. "Aurora Borealis" has naturally brilliant color, and "Sunset, Yukon Flats" has rich warm tones. "Mount Logan from Tanana River" is an effective work, original in point of view and rendition. "Grey Day, Coast of Alaska," has good atmospheric qualities.

The artist exhibits also an interesting group of small sketches, painted with much feeling.

Portraits at City Club.

For its second art exhibition, the Art Committee of the City Club has arranged a display of 26 portraits by American painters, which are well hung in the parlors of the Club house in West 44th St. The exhibition in its individual numbers and general serious character is in refreshing contrast to the dreadful display called "Portraits of Actresses," arranged by George Burroughs Torrey, at the Union League Club last season, which re-

sulted in almost a riot in the Club, the disruption of the Art Committee, and the retirement of Mr. Torrey therefrom at the end of his term of office.

Among the works shown at the City Club, several of which have been seen before, are John W. Alexander's presentment of Thurlow Weed, painted in 1881, when the artist painted more solidly and, if it may be said, more strongly than today, Irving Wiles' delightful portrait of "Mrs. Gilbert," Morris Fromkes' well painted "Portrait of an Actress," and Wilhelm Funk's head of "E. C. Peck" and his delightful study of childhood, "Miss Sybil Walter." Mention must also be made of Edwin B. Child's excellent head of John Sloane, the artist, Harry Watrous' "Miss H," Miss Ellen Emmet's presentment of Frederick Macmonnies, M. Jean McLane's child study, and August Franzen's "Portrait of a Nobleman."

Whittredge Memorial Display.

The loan exhibition of works by the late Worthington Whittredge with some sketches from his studio, now on at the Century Association to continue to March 30, is in distinct contrast to the several exhibitions of later day artists, held at this gallery during the season. These canvases which number in all nearly one hundred and fifty are of historic interest as representative of earlier American painting. They are well worthy of study, showing as they do the strides made in American art during a comparatively short space of time and the advance from the hard dry presentations of even the later Hudson River School to the free and more direct handling of the present day.

The works of the dead artist in most cases have a distinctive charm, careful drawing and good choice of subject. Many of them have poetical interest and his later works are good in color and conscientiously painted. His marines are breezy and his wood interiors have the atmosphere of the forest.

The place of honor in the exhibition is given to John W. Alexander's portrait of the artist at eighty-seven loaned by the Century Association. This well known canvas has been counted among Mr. Alexander's best portraits.

McCord Memorial Display.

An exhibition of selected works by the late George H. McCord, at the Salmagundi Club, closes today. A number of the paintings and drawings were sold and the exhibition, on the whole, has been a success.

In all, there were nearly one hundred examples, including pastels, oils, water colors and pencil drawings, showing the dead painter in all his moods.

There were charming glimpses of various countries, painted during Mr. McCord's many years of travel, and whether sunny Italy or the gray skies of England, his able brush revealed harmonious color effects and a pleasing choice of subjects.

Dabo at Elite Rooms.

At the Elite Art Rooms, No. 8 East 30 St., seven recent paintings by Leon Dabo, are now shown. One of the number is to be chosen by a committee to represent the artist in the coming International art exhibition at Tokio, Japan. The little display is a delight to the many lovers of the work of this poet painter. He shows the "Fete de Nuit," which, while well known, is always fascinating in its Whistlerian presentment of the shadows of night illuminated by the fleeting firework flames, the serene and tender "Ocean," the richer, fuller colored "English Landscape—Evening," and "The Evening—Woodstock," with its sensitive transcription of the fading of day into night.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.

Jury meets in Pittsburgh.....Apr. 6
Press View.....Apr. 26
Opening of exhibition.....Apr. 27
Closing of exhibition.....June 30

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Exhibits received.....Apr. 14, 15
Opening of exhibition.....Apr. 27
Closing of exhibition.....May 21

CINCINNATI MUSEUM ASSOCIATION, Cincinnati, Ohio.

Eighteenth annual summer exhibition.

Entries to be made by.....May 1
Exhibits to be delivered before.....May 3
Opening of exhibition.....May 20

IN AND OUT THE STUDIOS.

Edward Gay's fine and characteristic landscape, "Left by the Tide," in the South Gallery at the present academy exhibition, was one of the first numbers sold. It was secured by a noted collector of Rochester, N. Y.

Mr. Gay has sent six typical thumb boxes of grain fields and marines to the Gill exhibition at Springfield, Mass., to open early next month.

A so-called "Independent Exhibition" of paintings and drawings by 12 American artists, comprising Homer Boss, Glen O. Coleman, Arthur B. Davies, Guy Rene Du Bois, Julius Golz, Marsden Hartley, Rockwell Kent, George B. Luke, John Marin, John McPherson, Maurice B. Pendergast, and Alfred H. Maurer, opened at the Beaux Arts Architect's Gallery, 16 East 33 St., on Friday evening, with a private view, and will continue there, with the exception of April 1, 9 and 10, until April 21 inclusive. Notice will be made next week.

J. Campbell Phillips' portrait of his wife, which held the well deserved place of honor at his exhibition at the Katz Galleries, is worthy of special mention, as it is one of his best works. The sitter is portrayed in a becoming yellow gown which harmonizes well with the copper lights in her hair and the fairness of her skin. It is a dignified and attractive work.

Gari Melchers, who has spent the past six weeks at his Bryant Park studio, will return to Europe in April, for an indefinite period. He will divide his time between Holland, Germany and France.

Prince Paul Troubetzkoy is modeling a portrait bust of State Senator Roosevelt. The sculptor will sail for Europe Mar. 30.

Lewis Cohen's exhibition, which excited so much favorable comment from art lovers while at the Folsom Galleries, is now at Syracuse where it will remain until May 15, after which time it will visit other western galleries. Mr. Cohen expects to spend the Summer abroad.

John Flanagan recently modeled a gold medal for the Penna. Society, in recognition of distinguished services rendered the nation by Pennsylvanians. He is now at work upon a portrait of Mr. E. G. Kennedy, the well-known authority on etchings and prints.

At his Sherwood studio, Harry Watrous is painting an important composition picture, "The Pirate's Surrender," showing a mother and her little son at play. It is characteristically well drawn, has good action and is an interesting work. A full length portrait, "Lady in Black," is remarkably good in texture and flesh modeling.

OBITUARY.

Ernest Crofts.

Ernest Crofts, keeper of the Royal Academy, a well known artist, died Mar. 19. He was born in Yorkshire, Sept. 15, 1847, and studied art in London and Dusseldorf. He devoted his attention particularly to painting historical subjects, and his first picture, "A Retreat," an episode of the Franco-German war, was exhibited at the Royal Academy in 1874. He was selected as one of the artists to paint the frescoes illustrating the history of the city of London in the Royal Exchange and his subject was "Queen Elizabeth opening the first Royal Exchange." Among his noted pictures are, "Napoleon at Ligny," "Wellington at Waterloo," "Oliver Cromwell at Marston Moor" and "George II at Dettingen." In 1874 the artist was elected an associate of the Royal Academy and in 1896 was made an Academician.

Riter Fitzgerald.

Riter Fitzgerald, son of the late Thomas Fitzgerald, founder of the Philadelphia Item, and for some time the editor of that journal, died recently on a train in Colorado, while returning home from a two months' search of health in California. Mr. Fitzgerald was born in Philadelphia, in 1844. A lover of the drama, music and art from youth he traveled widely and studied much in those departments, and for many years had written an art column in "The Item." The Art News is indebted to him for much kindly appreciation and a consistent endorsement of its struggle for independence in the conduct of art exhibitions and the art trade in this country. He was a good friend, and his death is sincerely mourned.

Spencer T. Coon.

Spencer T. Coon, for over thirty years assistant to the art editor and critic of the N. Y. Tribune, and who did the art reporting for that journal, died from grip at his Brooklyn home last week. He was a graduate of Cornell and entered the service of the Tribune in the early eighties. He had a wide acquaintance among artists, dealers and collectors and an excellent knowledge of the art field in New York. A faithful, honest and hard worker, he will be missed by his fellow reporters and associates in the Tribune editorial office and elsewhere.

Henry A. Ferguson.

Henry A. Ferguson, the landscapist and restorer, died here of pneumonia on Wednesday last. He was born in Glens Falls, N. Y., some sixty-five years ago. After graduation at Trinity College, he traveled extensively, studying art all the while and painting in many lands. His style was that of the later Hudson River School. Of late years he had devoted his time chiefly to the restoring of paintings, in which he was very skillful. He was an Associate of the Academy and a member of the Century Club.

SALMAGUNDI CLUB NEWS.

The annual dinner of the Artists' Fund Society took place at the Salmagundi Club last week. President A. C. Morgan presided. There was a large attendance. Mr. W. T. Evans and Dr. Alexander Humphreys spoke and the former paid a high tribute to the painters of the Hudson River School, reversing his position of two years ago. The present officers were re-elected for the ensuing year.

At the recent annual meeting of the club, Carleton Wiggins was elected president, F. Ballard Williams, first vice president, Samuel T. Shaw, second vice president, H. Giles, corr. sec'y in place of F. W. Hutchinson, Leigh Hunt, recording sec'y, and Paul E. Albertino in place of George Smith, treasurer.

Sketches and studies of different periods in Holland by C. P. Gruppe will be placed on exhibition Monday to continue to April 2.

The annual exhibition of thumb-box sketches by members will open April 8. Exhibits must be received at the Club House not later than April 2. Charles Vezin has offered a prize of \$100 for the most meritorious sketch.

PETER SCHEMM PICTURE SALE.

The four evenings' sale at auction last week of the pictures, oils and watercolors owned by the estate of Peter A. Schemm, of Philadelphia, resulted in a total of \$185,305, which includes a loss of \$75 on a Verboeckhoven, sold on Thursday evening for \$925, and returned, and which brought only \$850 Friday evening.

The sale was on the whole the best and only even fairly successful one of pictures this season. This was due to the fact that many of the examples were of salable quality and averaged well in merit.

At the fourth and final sale, March 18, occurred the dramatic incident discussed elsewhere regarding the two Innenses withdrawn from the sale, and the auctioneer's equally theatrical relating of his having been a spectator of the raising of the flag on Independence Hall, Philadelphia, July 4, 1861, by Abraham Lincoln. This apropos of the sale of a portrait of Lincoln from life by the aged artist, S. J. Conant, which was purchased by Mr. Thomas B. Clarke for \$3,700. The total of this final sale was \$102,800, a good one under the present business conditions. The highest figure was \$8,200, paid for a good Schreyer, "Walachian Teamster Entangled in the Marshes," by W. Sharpe Kilmer, which probably cost Mr. Schemm about \$5,000. There were many surprises. Willem Maris' "Dutch Landscape," appraised at \$1,600, brought \$3,200 from Knoedler & Co. Mr. A. A. Healy paid \$3,500 for Israels' "Mother and Son," and M. W. L. Austin \$5,600 for Rico's "Santa Maria della Salute," sold in 1902 in Felix Guard sale for \$3,500, a high price even for this most important example. To the dealer McDonald went a Bruce Crane for only \$175, and Mr. Fuller secured for \$2,700 a Jacque that is said to have cost Mr. Schemm \$10,000. For Ziem's "Fete Day—Venice," for which Mr. James Elverson, Jr., paid \$3,900, Mr. Schemm is said to have paid \$4,000 to Knoedler & Co. in 1901.

The titles of pictures sold, artists, buyers' names when obtainable, and price, follow:

First Session.

The 88 water colors sold on Mar. 14, brought \$10,326. The majority brought very low prices. Limited space prevents publishing same in detail.

William Maris and Josef Israels are as popular as ever. "The Drinking Pool," by Maris went to N. A. Croven for \$1,200. "Amusing the Baby," by Israels, was knocked down to Knoedler & Co. for \$1,300. A Blommers went to G. Fliermans for \$175 and his contemporary Kever's "Saying Grace," sold to J. Wittman for \$115. Mr. Fliermans also purchased Albert Neuhuis's "Contented." George Poggenbeck's "Dutch Pasture and Cattle," went to Knoedler & Co. for \$410. A. J. Groenwegen was represented by six paintings, of which his "Landscape with Cattle" got the best price, going to W. H. Johnson for \$135. Weissenbruch's "Unloading the Fishing Boats," went to Mr. Fliermans for \$850. "Feeding the Pigs" by Mari Ten Kate went to A. H. Cosden for \$220. Tony Offermans's "Cobbler," went to C. H. Ulmann for \$205.

(Continued on page 5.)

STILLWELL VS. PACULLY.

Justice O'Gorman of the Supreme Court has given judgment of \$4,269.10 in favor of Dr. John A. Stillwell against M. E. Pacully, the Berlin Art dealer, whom Dr. Stillwell claims sold him last year a bogus example of van Goyen. The history of the case has been fully told. Dr. Stillwell secured an attachment on some pictures of Pacully's last spring, and then the dealer filed a bond and got his pictures back, but meanwhile Dr. Stillwell sent the disputed canvas to Europe and submitted it to the experts, Drs. Bode and Friedlander of Berlin, de Groot and Bredius and de Wild of The Hague, all of whom agree that the picture was painted about 25 or 50 years ago.

NASHVILLE (TENN.)

The exhibition by the Nashville Art Association, in the Carnegie Library, which closed last week, was the most successful ever held here. William J. Whittemore's "Girlhood" was awarded the prize, and will be purchased by the Nashville Art Association. Among other artists whose works were especially admired, were H. Bolton Jones, Adam Emery Albright, Birge Harrison, Granville Smith and Frank W. Benson.

WASHINGTON.

The twentieth annual exhibition of the Society of Washington Artists was opened with a reception on Saturday last at the Corcoran Gallery. The exhibition, which numbers 80 canvases, is composed almost exclusively of local work. William B. Closson is represented by several little pictures which are delightful in color. Max Weyl's "Evening on the Patuxent" is characteristic and excellent in quality. James Henry Moser is represented by one of his poetical landscapes.

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A COMMENDABLE ACTION.

That Mr. Thomas E. Kirby of the American Art Association is to be commended for fair and honest action in his novel, and, consequently, almost sensational, explanation from his auctioneer's stand, at the final session of the Peter A. Schemm picture sale at Mendelssohn Hall last week—of the reasons for the withdrawal of two landscapes, attributed to the eminent American painter, the late George Inness, from the preceding night's sale—goes without saying.

The very novelty of such a proceeding on the part of an art auctioneer has given rise, of course, to much speculation as to the underlying motives that caused it, and to some adverse criticism. We are not in sympathy with the suggestions offered us, that the incident was carefully planned beforehand to secure a large amount of free advertising for the auctioneer and the Association—for example, a half page with illus-

tration on the front or most important news page in the New York Herald, and a column in the New York Sun, which would have been impossible to secure for advertising purposes under ordinary circumstances at any cost; but believe on the other hand that the action was taken from a sense of conviction of a duty owed the public and patrons of the Association.

It is to be hoped, now that this precedent has been established, that Mr. Kirby, as well as other art auctioneers throughout the country, will follow it up, and when convinced that any pictures or art works that are to be offered at public sale by them or their houses are not as represented, will withdraw the same and explain such withdrawal to those who attend the sales. They should not be deterred from such action by any suggestions of seeking free advertising or endeavoring to manufacture reputation as inventors of theatrical incidents, or as good actors. We only regret that Mr. Kirby has not taken such commendable action earlier, as for example in the case of a Rousseau in the Lyle sale, of the so-called example of Joshua Reynolds in the recent Laffan sale, and again of the so-called examples of Hogarth and Reynolds among other pictures in the recent Hoe sale, and which last three were publicly as well as privately condemned as not being as represented in the catalogues of these sales, and brought figures at the respective sales which must have convinced anyone who knows anything about pictures of the justice of these condemnations.

The art auctioneer in America, it seems to us, should from now on either follow Mr. Kirby's good precedent of last week or, as in other countries, declare himself simply a broker, and not responsible for the validity of the wares he offers—the risk to be taken by the buyer. This is the plan pursued at the great art mart of Christie's in London, and one that might well be adopted here.

ANNUAL ACADEMY DISPLAY.
(Final Notice.)

In previous reviews of the annual exhibition at the National Academy, now on at the Fine Arts Galleries, through April 16, the more striking works in the Vanderbilt and Centre galleries, with the exception of certain portraits, have been briefly noticed. In this final notice the paintings and sculptures in the South gallery and Academy room must be reviewed.

Four Good Portraits.

To return for a moment to the portraits in the Vanderbilt and Centre galleries, of which there are far too few this year of any distinction, the splendid, half length standing presentment of the famous French sculptor Rodin, by Robert MacCameron, irresistibly attracts the visitor. The artist, whose "Absinthe Drinkers," now in the Corcoran Gallery, and other figure works, have brought him fame among his countrymen of late years, has in this portrait given, not only a strongly painted and life-like impression of a remarkable personality, but has done so with rare sympathy and appreciation. Robert Reid's "Village Juno," unusual in its delicate charm of color and expression. George de Forest Brush's solidly painted, rich colored "Portrait of

Betty Holter," and Irving Wiles' somewhat academic but strong portrait of ex-Mayor Scheiren must also be mentioned.

In the Centre gallery there are notable portraits by William T. Smedley of "Miss K," unusually rich in color quality for this painter and by Elizabeth R. Finley, A. L. Kroll, and Samuel B. Baker.

Works in South Gallery.

There are relatively more portraits and figure works in the South gallery and Academy room than in the Vanderbilt and Centre galleries. There is a rarely beautiful and characteristic moonlight marine by F. K. M. Rehn, a typical and true wood interior by R. W. Shurtleff, and a marine with mermaids on rocks by George W. Maynard. Olive P. Black has a good landscape, "The Brook," and Charles Bittinger a delightful interior with half life sized figures, "The Bride," very tender and true in sentiment. A large panel with a splendidly painted Mallard drake and a background of delicate gray willows, very decoratively Japanese in feeling and treatment is by Jos. E. Pearson, Jr. Near this panel hangs a strong portrait of Henry Mosler, the well-known veteran artist and resigned Academician, by J. Campbell Phillips, and an excellent marine by Paul King.

A strong little head of a girl by Hilda Belcher, and typical landscapes by Edward Gay, F. de Haven, and C. F. Ryder hang near by. There is a good little portrait by Alice Kent Stoddard of "Miss Geraldine Lee," a charming study of a girl in sunlight, "The Departure," by Lillian Genth, a departure, indeed from her usual outdoors with nude, as this maiden is fully clothed. Helen Watson Phelps shows a well painted still life, Louise Cox, one of her always sympathetic, well drawn and painted studies of children, J. C. Nicoll, a typical coast scene and marine, George H. Smillie a faithful and well painted landscape, "Marblehead Neck," Gustave Cimiotti a characteristic, rich colored landscape, and Ernest Lawson a simply painted winter landscape, "Road Down the Palisades," fine in composition and truthful, one of the best works he has yet produced. There is a virile presentment of a crowded East side street scene by George Bellows, somewhat crude in color, and too confused in composition, but instinct with light and action, and a glowing landscape by George Inness, Jr.

Good Figure Works.

From Andrew G. Schwartz comes an allegorical figure composition, "Destiny, Hope and Despair," tender and soft in color, and most decorative in feeling. Reynolds Beal has a good harbor scene, and Albert Herter a charmingly decorative little figure work, "Lady with a Fan." "Silvered Acres," a winter landscape by John F. Carlsen is simply and delightfully painted, with a suggestion of Twachtman's sentiment. There is good work in a portrait of J. A. Morris by A. L. Kroll, and Orlando Rouland's portrait of John Burroughs, the veteran naturalist, has unusual sympathy, and is a striking work. "Early Autumn" by Granville Smith, has rare charm of color and poetic feeling, and J. Campbell Phillips has a well drawn and rich colored figure work in "The First Born." R. W. Van Boskerck in "The Chateau Gaillard" shows one of the best landscapes he has ever painted, well lit, with good distance and cleverly managed greens. The portrait of G. McAdoo by the late Frank Fowler is unusually strong. A full length standing portrait of "Miss Lampere" by Francisco Pausas, a young Spanish painter, now resident here, is a striking work, suggestive of Robert Henri in the boldness of the drawing, and the life and ac-

tion of the figure. It should bring deserved reputation to the artist. A full length standing figure by L. F. Bernecker is well posed and is charmingly decorative in feeling. A gruesome, strongly painted battle scene, "Loot" by Gilbert Gaul, recalls some of his earlier successes in war time pictures. There are good examples of Francois Day, Charles Rosen, Eliot Clark, Daniel Garber, a delicious truthful, sunlit marine by William E. Norton, "Off Scotland Light," a strongly painted seated portrait of Bishop Hall of Vermont by Elizabeth R. Finley, an excellent likeness, and a typical broadly painted, virile portrait by Wilhelm Funk of "Miss Helen Rich."

Other works in this gallery which must not pass unnoticed, are F. Luis Mora's charmingly composed and expressively painted interior with figures, "The Studio Tea," August Franzen's strong portrait of a man, typical landscape by Hobart Nichols, and good examples of E. L. Henry and Jerome Myers.

The Academy Room.

There are only 32 oils in the Academy room, but among them some of the best in the exhibition. Reuterdahl's "American Fleet in Magellan Straits," mentioned when shown elsewhere, has the strength of Winslow Homer and something of his crude color, and is a striking work, full of action and impressive. There is a large and beautiful sunlit landscape by C. F. Ryder, a delight to study, and R. F. Maynard has a full length seated portrait of a girl in the now quaint costume of 1860, the expression good and texture well painted, but the hand out of drawing. In "An Autumn Landscape" by Robert Nisbet, there is much strength, with somewhat dry atmosphere. George F. Bellows shows a characteristic Hudson River winter scene, owned by the Telfair Museum of Savannah, Albert Sterner a full length standing portrait of a woman in furs, with a decorative background, and Ben Ali Haggin, a typically dramatic, full length standing presentment of a dancer, well painted, and, of course, full of life. A fine large Brittany landscape by George Ekmer Browne must also be mentioned.

Some Worthy Sculptures.

Of the 44 sculptures shown in the South gallery and Academy room there are few that need long detain the visitor. The bronze head of Mr. E. G. Kennedy by John Flanagan is excellent and an admirable likeness. Victor Salvator shows a rarely beautiful profile of a young woman. The portrait busts of Henry Arthur Jones, the playwright, by Robert Aitkin, of Dr. Chas. W. Eliot by Louis Potter, of Mrs. Kennedy Tod by Mrs. Heyward Mills, a daughter of Launt Thompson, and by Olga Popoff of the artist's father are unusually good likenesses and all well modeled—especially that of Mrs. Tod. The kneeling nude figure of "The Lily" by Victor D. Brenner is admirably modeled, while the characteristic "Little Mother" by Anastasia St. L. Eberle is, as usual, most original and truthful. J. Scott Hartley shows two characteristic works, both delightful, in "The Dance of the Cranes" and "Nature's Sun Dial," Mahonri Young, a good bust of the poet "Alfred Lamburne," and R. Hinton Perry a vigorous, graceful and beautifully modeled, nude figure of a woman dancer, "Thamara."

To those who have followed these hasty reviews of the exhibits in the Spring Academy, it will be evident that the display has many superior works, but that it takes time and study to find them. With the exception of the too small display of sculptures, the galleries are overcrowded, which with not over good hanging, gives at first view a bad impression of the display.

J. B. T.

LONDON LETTER.

London, March 14th, 1911.

The imminent sale by the Marquis of Lansdowne of his Rembrandt landscape "The Mill" continues to be the principal topic of conversation in art circles. Questions have been asked in the House of Commons and the replies officially given there make it clear that the present Government is not disposed to assist the nation in purchasing this work from its political opponent. No public appeal for subscriptions has yet been made, although the National Art Collections Fund has been sounding some of its principal supporters on the matter. As there appears little hope of the price demanded being publicly subscribed, a suggestion has been made that the National Gallery should have the power to sell some of its less important pictures. It has even been suggested that the trustees would do well to sell the group by Hals which it acquired some two years ago for £25,000. Meanwhile "The Mill" is temporarily on view at the National Gallery, where five new rooms in the north west wing have been opened to the public.

The furthest west-room, 96 by 40 feet in size, contains the works by British masters of the 18th and 19th centuries and includes Gainsborough's great group of the Bailey family, which was formerly hung most disadvantageously in the entrance hall. Another new room, with green background, contains sixteen selected Turners and the two Claudes which by Turner's will must always be hung alongside his "Dido building Carthage" and "The Sun rising through a Mist."

In a small room to the south are grouped together works by French masters of the 18th and 19th centuries, the Salting Barbizon pictures, and the lovely little Boudin, presented to the Nation by the French Impressionist Fund. With these are also hung Israels' "Shipwrecked Fisherman" and a few other works of the Modern Dutch School. In an adjoining room are 17th century French pictures, Claudes, Poussins and Philippe de Champaigne's "Cardinal Richelieu."

The fifth room, which is first entered, has Parigiano's large "Vision of St. Jerome" for its piece de resistance and examples of Guido Reni and other lesser Italian masters.

The twelfth annual exhibition of the Women's International Art Club, now open at the Grafton Galleries, maintains a far higher standard of interest than that of many male artists' exhibitions. A small group of works by "Old Mistresses" of painting includes two exceedingly interesting pictures by the early 17th century woman painter Judith Leijster) and Angelica Kauffmann's portrait of herself.

Of the modern work a feature is a "post-impressionist" wall holding striking and original work by the American Anna Estelle Rice, who sends a large decorative panel of "Two Egyptian dancers," and by Ethel Wright, S. de Karowska and Elsie Henderson.

Excellent work is also shown by the women German artists, Julie Helen Heynemann and Lili Goedl Brandhuber, and by our own Lily Defries, Norma Labouchere, Bethia Clarke, E. Q. Henriques, and the French woman painter, Jenny Montigny.

Sir Alfred East, who is recovering from a serious surgical operation, has two fine landscapes at the British Artists' show, and Joseph Simpson a sensational picture, with a girl against a blank white wall, and with Whistlerite economy succeeds in producing a rhythmical effect. Dudley Hardy and Frank Spenlove have remarkable work at the Watercolor Institute.

PETER SCHEMM SALE.

(Continued from page 3.)

SECOND SESSION.

Italian Fishery—Serrero; M. C. Migel.	100
Landscape and Cattle—L. V. Dupre; W. L. Austin.	200
Landscape Study—Harpignies; E. Johns.	290
Study of Farm House—Mauve; W. W. Fuller.	150
King of Desert—Gerome; E. J. Cornish.	475
Contentment—E. Grutzner; A. H. Cosden.	450
Work and Play—Bloomers; M. E. Migel.	670
The Gloaming—Bruce Crane; E. J. Cornish.	200
Halt in Desert—C. T. Frere; Mrs. Frederick F. Thompson.	175
Monastery Cook—A. Tamburini; M. C. Anderson.	175
The Cellarer—A. Tamburini; M. C. Anderson.	220
Return of Flock—De Warville; O. Michels.	115
Still Life—Josef Wilms; E. O. Kopp.	105
Off the Coast—A. Stevens; Holland Art Gallery.	160
Resting—Israels; C. Fliermans.	1,075
The Ride—Artz; J. F. Wittman.	420
Oriental Girl—A. Asti; Miss A. R. Kolb.	210
Normandy Interior—H. Merle; A. J. Cameron.	185
Autumn, Shinnecock Hills—W. M. Chase; C. B. Seward.	175
Winter Landscape—L. Munthe; S. S. Laird.	200
Swamp Lands—W. B. Baker; Knoedler & Co.	220
Holland Windmill—Du Chattel; Kennedy & Co.	210
Scheveningen Fishing Boats—Mesdag; F. W. Lafoestig.	300
On March; Battery Going Into Action—Schreyer; W. S. Killmer.	1,050
Village Postmaster—T. Oeffmans; M. C. Nuge.	290
Pet Goat—Willy Martens; Oscar Michels.	500
Red Drapery—Henner; Knoedler & Co.	1,100
Late Afternoon—G. Inness; Sen. W. A. Clark.	2,650
Flowers of Field—J. C. Cave; Mrs. A. R. Kolb.	525
Summer Moon—Joseph H. Boston; W. S. Killmer.	125
The Antiquarian—J. A. B. Stroebel; W. L. Austin.	210
Farm Yard, Holland—C. P. Gruppe; A. A. Healey.	105
Fishergirl—D. R. Knight; A. H. Cosden.	450
Landscape with Windmill—G. Michel; A. J. Cameron.	130
Near Veere—W. C. Rip; O. S. Loeb.	150
Halt at Well—George Washington; Lanthier & Co.	200
Gipsies by Sea—Wordsworth Thompson; A. A. Healey.	130
Lake Copake, N. Y.—June—J. B. Bristol; M. C. Migel.	210
Picture Book—Kever; George A. Hearn.	875
Lucerne et Champ d'Avoine—J. Monchablon; Bernet, Agent.	500
Discussion—Von Uhde; Ehrich Gallery, Agent.	900
Calme—Bateau Rhins—Clays; Harry Sachs.	825
Ceramic Connoisseur—J. G. Brown; MacDonald.	280
Eventide—A. Hoeber; C. R. MacDougall.	100
Wrapt Audience—J. B. Brunet; Howard Reipin.	210
Old Mill, Holland—G. H. Bogert; Bernet, Agt.	220
Conn. Pasture—Allen B. Talcott; Bernet, Agt.	225
Winter Scene—F. Thaulow; Bernet, Agt.	625
Love's Young Dream—W. Rauber; Wm. G. Peckham.	140
Carding Wool—D. De La Mar; A. J. Cameron.	120
Indian Summer—C. W. Eaton; W. J. Fuller.	225
Wounded—Paul Grolleron; M. C. Anderson.	650
In Full Sail—E. Moran; Seaman, Agent.	900
Cossacks Guarding Prisoners of War—Prof. J. Brandt; O. S. Loeb.	975
Threading Needle—A. A. Crocheperre; J. F. W. Hinan.	600
Tailor Shop in Monastery—W. Dendy Sadler; John J. Lowney.	380
Sur La Vienne—P. Trouillebert; Seaman, Agt.	420
Bird Seller—Carl Boeker; Henry Schultheis.	575
Marine—F. De Haven; F. H. Gottlieb.	110
Baby Asleep—C. Fischer; J. E. Bauling.	265
Wind Swept Snows—W. Nettleton; W. W. Fuller.	200
Winter Landscape—W. E. Schofield; J. E. D. Trask.	150
Departure of Herring Fisher—C. P. Gruppe; McDonald Art Gallery.	240
Total	\$25,875

THIRD SESSION.

Normandy Landscape—L. Richet; C. Weinberg.	\$110
Summer—Sanchez Perrier; Dr. P. J. Oettinger.	370
Landscape with Pond—L. V. Dupre; Bernet, Agent.	110
Cardinal's Siesta—Leo C. Herrmann; A. H. Cosden.	450
Military Sketches—Meissonier; C. W. Kraushaar.	80
Fox Hounds—C. O. De Penne; P. W. Rouss.	100
Visit to Figaro—Vibert; George A. Hearn.	900
The Old Sutor—Teniers, the Younger; W. L. Austin.	290
Jolly Tyrolean—G. Kotschenreiter; E. Frankel.	200
Halt of Caravan—C. Th. Frere; Mrs. A. R. Kolb.	100
Spanish Mandolin Player—Jules Worms; Albert Plaut.	135
Harvest Time, Normandy—G. H. Smillie; N. C. Rogers.	100
On the Shore, Treport—A. Stevens; Seaman, Agent.	125
Vue de Treport—A. Stevens; C. A. Du Bosch.	120
Autumn Landscape—W. Whittredge; A. E. Copp.	110
Gray Day—Mesdag; George D. Horst.	120
On the Marne—H. C. Delpy; George Elliott.	160
Holland Landscape—Weissenbruch; C. W. Kraushaar.	440
On the Beach—Scheveningen—Mesdag; W. P. Balkey.	390
Moonlight on Lake—A. Wahlberg; J. Metcalf.	210
Idle Moments—Jos. Bail; S. C. Hooker.	400
Winter Landscape—C. Warren Eaton; G. R. McDougal.	150
Shepherdess and Flock—F. S. Brissot de Warville; E. A. Copp.	310
On the Mediterranean—Harpignies; Knoedler & Co.	775
Barnyard Corner—W. Bliss Baker; Knoedler & Co.	220
The Tailors—Blommers; Henry Reinhardt.	600
Sheep and Ruins in Highlands—F. A. Bonheur; J. Metcalf.	300
The Paddock—Mauve; W. W. Fuller.	675
Le Pont Royal, Paris—Jongkind; Ed. Brandus for Geo. Petit Galleries.	1,000
Return of Fishing Boat, Brittany Coast—Isa-bey; J. Metcalf.	550
Normandy Village—Cazin; Sen. W. A. Clark.	2,800
Paris Salon, Opening Day—J. Beraud; P. W. Rouss.	490
Ideal Head—Henner; Knoedler & Co.	1,750
Hillside Pasture—C. E. Jacque; Martin Beck.	850
Venice—F. Zeim; E. Johns.	575
Normandy Landscape—D. M. Bunker; H. Schultheis.	90
Still Life—W. M. Chase; D. M. Mencham.	170
Meadows—W. L. Lathrop; Geo. A. Hearn.	250
Clair de Lune, Holland—Clays; P. W. Rouss.	625
Game of Cards—E. Grutzner; H. Schultheis.	500
Return of Fishing Boat—A. Hagborg; C. W. Kraushaar.	105
Mussel Gatherer—D. R. Knight; E. A. Kopp.	900
Visite Domiciliaire—L. E. Lambert; W. L. Austin.	475

On the Lowlands—J. F. Murphy; Sen. W. A. Clark.	1,425
Apple Blossoms—A. Parton; M. C. Migel.	200
B. Line for Camp—C. Schreyvogel; W. H. Johnson.	600
Golden Sunset—Bruce Crane; C. W. Kraushaar.	190
Stormy Day—G. Michel; Seaman, Agent.	160
Landscape, Brittany—J. Manchablon; Bernet, Agent.	500
Vers Midi—Mastenbroek; N. C. Rogers.	350
Girl Reading—E. A. Piot; A. J. Cameron.	450
Spanish Nobleman—F. Roybet; R. H. Lorenz.	2,000
Neighbors Call—Israels; Knoedler & Co.	3,800
Drinking Place—A. Braith; Tooth & Sons.	450
Corner of Pasture—M. Marie Dieterle; Knoedler & Co.	2,000
Milking Time—J. Dupre; George Elliott.	550
Beside the Cradle—Kever; O. Bernt.	775
Prayer Mosque of Caid-Bey, Ca.—Gerome; W. L. Austin.	975
The Reconnoitre—A. Schreyer; M. Beck.	7,000
Return of Flock—Ter Muelen; Knoedler & Co.	625
Landscape and Sheep—Verboeckhoven; M. C. Migel.	925
The Faggot Gatherer—C. P. Gruppe; C. A. Green.	280
Autumn—F. De Haven; C. W. Kraushaar.	225
Fetching Water—D. R. Knight; M. C. Anderson.	1,000
Sheep Grazing—Van Der Weele; W. C. Thompson.	280
Twilight Lake Siljancho, Sweden—W. Von Gegefelt; C. B. Seward.	130
Last Glean—G. H. Bogert; C. J. Cameron.	275
The Communicant—Breton; E. Brandus.	525
Cattle in Holland—J. H. L. De Haas; E. M. McGuire.	610
Start of Fishing Fleet—Mesdag; A. A. Healey.	550
The Farmyard—J. Scherrewitz; H. Schultheis.	260
Total	\$46,290

FOURTH SESSION.

Man Smoking—G. Kotschenreiter; E. M. Mauguire.	\$65
Landscape with Sheep—I. Pokitonow; George A. Hearn.	320
Vallee d'Entouville—J. Monchablon; O. Bernet.	450
Little Washerwoman—F. Schlesinger; E. A. Kopp.	210
Still Life—Vollon; Holland Art Gallery.	270
Feeding Time—C. E. Jacque; Martin Beck.	775
Head of Girl—Henner; W. S. Kilmer.	500
Love Letter—F. Defregger; E. D. Sery.	775
Highland Cattle—Rosa Bonheur; Geo. D. Horst.	250
The Harvesters—Cazin; C. D. Du Bosch.	925
Teasing the Kitten—Joseph Bail; E. A. Kopp.	475
Marine—Jules Dupre; A. A. Healey.	1,200
Arab Encampment; Night in Desert—J. B. P. Lazerges; W. H. Johnson.	675
Dutch Landscape—W. Maris; Knoedler & Co.	3,200
Indian Summer—J. F. Murphy; Knoedler & Co.	1,325
Cattle by Sea—F. A. Bonheur; J. N. Culter.	400
Marine—A. Stevens; G. R. MacDougall.	190
Vue de Treport—A. Stevens; W. W. Seaman, Agent.	180
Landscape and Cottage—L. V. Dupre; A. F. Vernay.	250
Landscape with Pool and Cows—L. V. Dupre; E. J. Cornish.	275
November Day—H. B. Jones; H. A. Thorne.	250
Landscape with Winding Road—G. Michel; G. R. MacDougall.	150
Boatman—A. Koopman; Knoedler & Co.	170
Old Mill—W. Bliss Baker; H. A. Thorne.	175
Mother and Son—Twilight—Israels; A. A. Healey.	3,500
Autumn Landscape and Pool; A. H. Wyant; Bernet, Agent.	1,300
Magdalen—J. J. Henner; E. J. Cornish.	2,100
Goose Boy—Van Marcke; W. W. Seaman, Agt.	2,100
Baby Asleep—Blommers; Knoedler & Co.	1,400
Mill in Flanders—Cazin; Seaman, Agent.	4,500
On Way to Pasture—A. Braith; Ehrich Gallery, Agent.	500
State House, Bosward, Holland—C. Springer; W. L. Austin.	700
Gathering Clouds—G. Inness; Bernet, Agent.	2,500
Portrait Abraham Lincoln—A. J. Conant; Thomas B. Clarke.	3,700
The Mill—F. Thaulow; S. T. Gifford.	875
Wet Day at Hague—C. P. Gruppe; C. E. Schmidt.	210
Picardy Marshlands—H. G. Dearth; Knoedler & Co.	1,000
Breezy Upland—D. R. Knight; Bernet, Agent.	975
Gray Day, Cape Ann—F. K. M. Rehn; N. C. Rogers.	230
Seaside Flowers—W. M. Chase; W. L. Austin.	525
Haymaking—Bruce Crane; E. N. McGuire.	175
Group Animals—Troyon; A. Benziger.	1,950
Despatch Bearer—Berne-Bellecour; G. O. Smith.	1,050
Finishing Touch—D. Col; A. A. Healey.	600
Brittany Farm—F. Thaulow; A. A. Healey.	1,650
Mother and Child—F. Von Lenbach; Mrs. Frederick F. Thompson.	3,200
Antiquarian—L. Brunin; Lanthier & Co.	300
La Place Clichy—G. Boldini; E. Brandus for Georges Petit Galerie.	2,450
Near Rotterdam—Clays; J. Elverson, Jr.	1,600
Summer—Harpignies; Martin Beck.	5,100
Morning Kiss—A. Neuhaus; Knoedler & Co.	3,000
Early Morning—Kever; O. Bernet.	925
Family Meal—Blommers; A. Tooth & Sons.	2,250
Pursuit—Gerome; W. Sharpe Kilmer.	775
The Veil—Bouguereau; M. C. Anderson.	2,800
Love Song—F. Dominggo; Jas. Elverson, Jr.	1,300
Fete Day, Venice—Ziem; J. Elverson, Jr.	3,900
Ste. Maria Della Salute—Rico; W. L. Austin.	5,600
Watching and Waiting—Israels; Bernet, Agent.	4,650
Spanish Fishermen—F. Brangwyn; Gari Melchers.	675
Valley Durdent—J. Dupre; A. S. Vernay.	875
Farmyard—C. E. Jacque; W. W. Fuller.	2,700
Wallachian Teamster; Entangled in Marshes—Schreyer; W. S. Kilmer.	8,200
Winter Day, Scheveningen—Mesdag; M. J. Hirsch.	1,050
Truck Farming; Holland—De Bock; W. W. Fuller.	3,000
Humble Interior—De Hoog; A. S. Vernay.	1,000
Italian Washerwomen—G. Inness; A. H. Schultheis.	1,050
Landscape and Sheep—Verboeckhoven; Lanthier & Co. (resold).	850
Total	\$102,800
Grand Total Sale	\$185,305

Rare Carvings Sold.

A small collection of modern reproductions of carved rock crystal, lapis lazuli and carved ivory antiques numbering 26 in all were sold Mar. 18 at American Art Galleries for \$12,505. Capt. de la Mar was the largest purchaser taking 14 of the lots. Messrs. George A. Hearn and D. G. Dery were among the buyers.

PARIS LETTER.

Paris, Mar. 15, 1911.

Messrs. Gimpel and Wildenstein have enlarged their premises, No. 57 Rue Boetie, by building an additional story, which gives them considerably more gallery space. In one of their new Louis XV Salons, decorated in gold and gray, are three panels painted by Watteau, representing dancing, music and painting. Hanging in another salon is a fine collection of pastels, among others, many by the greatest of French pastellists, Perronneau.

Two extraordinary examples by Natier shown at the exhibition of 100 pastels two years ago are of M. and Mme. Royer, the former in a scheme of warm russet red, and the latter in cool blue; still another is by John Russell. The preservation of these pastels is remarkable, and they are as fresh and as firm as a painting.

Five beautiful large tapestries by F. Bouché, "La Toilette de Venus," "Re-naud Endormi," "L'enlèvement d'Europe," "Bacchus et Ariane" and "Vertume et Pomone" are valued at \$1,000,000 for the five.

Arthur Tooth and Sons are holding an exhibition, "Le Souvenir Napoléonien" of paintings, watercolors and engravings. A canvas by Francois Flameng, "La Revue, 1910," has considerable spirit and a watercolor, "Sous le Directoire" is interesting. Among several watercolors by Edouard Detaille, the most remarkable are "C'est lui!" "Chasseur" and "Hussard." "En Vedette" by Georges Scott has good action and strong color. The engravings are after Meissonnier, Detaille and Flameng and among others is "Napoleon I" engraved in color after Delaroche in the collection Pierpont Morgan.

At the Galerie Druet there is now an exhibition by Theo. Van Rysselberghe, an impressionist, sincere in his endeavor to paint light and vibration without the usual sacrifice of drawing form. Five decorative panels for the villa of M. Paul Nocard, Neuilly, are excellent for their quality of light, and represent three bathing and two garden scenes. The nudes in the former have beautiful and true color. "Torse de femme blonde" is delicate in color. Fifteen "Etudes de l'Aquarium de Naples" are mostly in watercolor and are charming in design.

The "Exposition de la Société Artistique et Littéraire de l'Ouest" at the Galerie Marcel Bernheim has only a few things of interest. Perhaps those of most interest are several pastels and drawings of children delicately and artistically treated by Mlle. M. Fleury. Gaston Nicolet shows six pastels, "Impressions of Belgium" in a sketchy manner. Pégot-Ogier, A. J. Chantron and Jean Coraboeuf are interesting.

La Société des Artistes Graveurs Originiaux, exhibiting at the Galerie Manzi, Joyant et Cie, comprises 336 catalogued numbers, but the object seems to have been quantity at the expense of quality.

Six lithographs by Maurice Neumont have character and delicate tone while six by Lucien-Robert are vigorous. "Danseuse" by G. Dola is a poster effect. In the etchings Camille Fonce, J. Geoffroy, Charles Pinet and Marcel Fleury show the best plates.

According to the "Corriere d'Italia," the proprietor of the Crespi Art Gallery at Milan has sold Titian's celebrated picture "Schiavona" to a Paris art dealer for 500,000 lire for an American collector.

M. Edouard Jonas, antiquaire, has been appointed expert to the Court of Appeals in Paris.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Berlin Photographic Co., 305 Madison Ave.—Recent paintings by Arthur Freedlander, to April 8.

Beaux Arts Society Rooms, 16 E. 33 St.—Annual exhibition by Independent Society, to April 21.

Brandus Galleries, 712 Fifth Ave.—Landscapes by Leonard M. Davis, to April 3.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Brooklyn Institute and Ye Handicrafters' Club, 246 Fulton St., Bklyn.—Handmade jewelry to April 1.

Century Club, 7 West 43 St.—Loan exhibition of works by Worthington Whittredge. Charles, 251 Fifth Ave.—The Charles Mannheim collection of art objects.

City Club, 55 West 44 St.—American portraits.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Edouard Manet from the Pellerin collection to March 31.

Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.

Folsom Gallery, 396 Fifth Ave.—Recent works by William Ritschel, to Mar. 30.

Gimpel & Wildenstein, 636 Fifth Ave.—Choice Spanish portraits.

Katz Gallery, 103 West 74 St.—Paintings by Arthur Hoeber and etchings by Miss Katharine Kimball, to April 8.

Knoedler Galleries, 355 Fifth Ave.—Recent paintings by J. Mortimer Lichtenauer, to April 1.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Groll, Foster, Symons, Ochtman and C. F. Ryder, to April 6.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special loan exhibition of arms and armor, to April 6.

Montross Gallery, 550 Fifth Ave.—Annual exhibition by "The Ten," to April 8.

National Academy of Design, 215 West 57 St.—86th annual exhibition, to April 16. Admission 50c. daily from 10 A. M. to 6 P. M., and 8 to 10 P. M. Sundays 1 to 6 P. M. Mondays free.

National Arts Club, 119 East 19 St.—Collection of antiques.

Walter Shirlaw Memorial exhibition. National Sculpture Society, 215 West 57 St.—Memorial exhibition of works by J. Q. A. Ward, to Apr. 1.

Photo-Secession Galleries, 291 Fifth Ave.—Water colors by Cezanne.

Powell Gallery, 983 Sixth Ave.—Black and whites by Franklin Booth, to April 8.

Salmagundi Club, 14 West 12 St.—Paintings by Charles P. Gruppe.

Society of Arts and Crafts, 573 Fifth Ave.—Paintings and tapestries by Albert Herter, to May 1.

EXHIBITIONS NOW ON.
(See page 2.)

AMERICAN ART ANNUAL.

The American Art Annual for 1910-1911, of which Miss Florence N. Levy is the editor, has just been published. It contains special articles dealing with the art schools in the United States. The total number of students in the season 1909-10 was 111,401, of which 7,751 worked in the studios. Of art museums, societies, and schools, 944 are recorded in this volume, while in 1907 only 403 were recorded. In the twenty-one auction sales of paintings held in New York during the season of 1909-1910, a total of 2,594 pictures changed hands at a cost of \$2,635,807. The most important of these sales was that of the Charles T. Yerkes estate, which brought \$1,695,550, the highest price being \$137,000 for The Portrait of a Woman, by Franz Hals. There were 198 pictures in the Yerkes sale, and the average price was \$856 each, while twenty-one pictures in the H. S. Henry sale sold for \$255,750, making the average \$1,265 each.

It is to be regretted that the valuable and important list of American artists of former volumes is missing this year, presumably crowded out by the mass of school statistics.

Interior Decoration

Correspondence is solicited on all subjects in these columns.

RARE VERDURE TAPESTRIES.

With the increasing formality of decoration in the home comes the growing demand for rare and appropriate hangings, and more and more each year, tapestries are being introduced into the American house as an artistic adjunct, so are found at the dealers' exceptional examples, such as the four Flemish verdure panels at the Pottier & Stymus galleries, 41 St. and Lexington Avenue.

Important features of this group, which dates from the earliest period of verdure tapestries made for decorative purposes—namely 1600—are the equalization of color tones throughout the four panels and the uniformity of size (first, 10' 0" x 12' 11"; second, 10' 0" x 12' 3"; third, 10' 0" x 14' 9"; fourth, 10' 0" x 12' 6") as it is difficult if not almost impossible to-day to find the same depth and blending of color with comparatively little variation in length.

The borders, in Renaissance design, of intertwined flowers and foliage, interspersed with dashes of rich deep red, are

the setting and surroundings in which he places his treasures.

There has recently been established at 26a Albemarle Street, London, The Wallace Decorative Art Co., for the purpose of supplying perfect copies of early French and other decoration in complete schemes, with the periods unmixed. This of course can only be achieved by those who have an extensive knowledge of the styles of the various periods, and who have the tools and materials of the time at their disposal, as well as examples of the best workmanship.

There are two main galleries, one entirely in the style of Louis XV; a copy of a room at the Trianon. In it are many splendid originals of that period, such as Komey's masterpiece, a cock on a drum, symbolizing peace. It is of bronze, gold and silver, and very beautiful. There is a clock and several carvings by Caffieri, the Roman sculptor who was invited to France by Cardinal Mazarin; panels by Oudrift and



ONE OF FOUR VERDURE TAPESTRIES AT POTTIER & STYMUS.

all of the same width, another unusual characteristic.

On a background of cream silk of the finest print made at the time and in decided contrast to the many more coarsely woven Flemish tapestries of that period, the strong, mellow greens of the foliage stand out in bold relief, and in the panel, as shown by the accompanying illustration, squirrels may be seen in the trees and rabbits in the foreground together with a deer resting. The second of the group shows a dense forest with a chateau in the background, in fine perspective, the third, a running brook, executed with great skill, also a forest scene, with two cranes standing in a shallow pool in the foreground, and the fourth a woodland scene in which the soft browns of the trees and the thatched roof of a hut together with the grays and browns of the rocks produce a pleasing variety of color in the mass of exquisite greens, softened by age.

These tapestries, which were made in Arras, France, are still on exhibition.

Copies as Decorations.

London, Mar. 15, 1911.

The careful collector and man of taste should be equally careful about

Robert Oubert, candelabra and bronzes by Clodion, and a set of Portuguese chairs of the 13th century which are especially remarkable for the state of preservation of the crimson damask upholstery and the fact that the woodwork is and always has been painted.

Adjoining this room is an exact reproduction of one occupied by Marie Antoinette. Prominent among its treasures are a bust "La Camargo" by Caffieri; Adams and Gouthiere candelabra, and a du Barry Chinese lacquer cabinet which is peculiar in that the mountains on it are in the flat instead of rounded as usual. There are also exact reproductions of Louis XVI's desk, with its secret drawers; a Boule cabinet, with an original Mactan panel representing the Marquise Pompadour and Louis XV.

In yet other rooms are to be found the pair of royal blue Sevres vases by Bertieu, presented by the Duc de Lauzun, governor of the Bastille, to the ill-fated Princess de Lamballe just prior to her execution; the clock of Louis XVI, Syrian glassware which has been buried over 2,000 years, pictures by Rubens, Bouguereau, Correggio (Regane des Artes), and many other treasures.

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AROUND THE GALLERIES.

The Brandus Galleries announce the sale at auction, following an exhibition, to open April 2 at the Fifth Ave. Art Galleries, Nos. 1, 3, 5 West 45 St., on Thursday and Friday evenings, April 6-7, of a large and important collection of ancient and modern paintings, representative of many noted artists and schools.

Recent paintings by Arthur Freedlander will be placed on exhibition at the new galleries of the Berlin Photographic Company, No. 305 Madison Ave., on Monday next, March 27, to remain there through April 8. These will be followed on April 10 by an exhibition of recent works by E. Haskell.

A remarkably fine example of the early Flemish painter, Franz Snyders, is on exhibition at the Cottier Gallery, No. 3 East 40 St.

Portraits, paintings and sanguine drawings by J. Mortimer Lichtenauer will be on exhibition at Knoedler's, No. 355 Fifth Ave., from Monday morning next, March 27, through April 1. The drawings and a color sketch are preparatory studies for the proscenium arch and murals for the new Harris Theatre on West 42 St. Following Mr. Lichtenauer's exhibition at these galleries will come one of recent portraits by E. B. Child, from April 1-8 inclusive.

At the Folsom Galleries, No. 396 Fifth Ave., recent works by Edmund Greacen will be shown April 1-10 inclusive, and from April 12-30 recent works by Charles M. Russell, the Western painter and sculptor.

A group exhibition of recent works by Albert Groll, Ben Foster, Gardner Symons, Leonard Ochtman, and C. F. Ryder, opened at the Macbeth Gallery, No. 450 Fifth Ave., on Thursday, and will continue there to April 6. There is shown in the gallery a large bronze group, the first of six casts, depicting a football scrimmage, by Prof. R. Tait MacKenzie, of the University of Penn. This group is finely modeled and shows careful study of anatomy. It is a stirring work.

A recent importation of XVI. Century Ispahan, Ghiordes and Polonaïse rugs, received at the Kelekian Galleries, No. 275 Fifth Ave., will interest collectors and connoisseurs.

Recent paintings by Arthur Hoerber and etchings by Miss Katherine Kimball will be on exhibition for a fortnight, at the Katz Galleries, 103 West 74 St., beginning Monday.

The studio effects of the late John La Farge, as announced exclusively in the *Art News* last week, were placed on exhibition at the American Art Galleries yesterday afternoon, and will be sold in the Galleries at auction on the afternoons and evenings, of Wednesday-Friday next, March 29-31. The collection contains little that is new to the art

public and was summarized last week. Sentiment will play a large part in its dispersion.

The Print Cabinet of R. Ederheimer has been removed from No. 4 West 40 St. to No. 366 Fifth Ave., where, and in the adjoining Galleries of Mr. George H. Hellman, an exhibition of primitive wood cuts, for the most part unique specimens from the Schreiber collection, and including original drawings by Albert Durer and the famous *Biblia Pauperum*, of which only one other copy exists, opened on Wednesday, and will continue through April 1.

A CRITIC'S MAGAZINE.

In the intervals of his work as Art Critic of the New York Herald, the visiting of exhibitions and studios, the writing-up of same for his newspaper and the preparation of a page of translated records of Paris art sales for the art page of the Sunday Herald, copyrighted under his name, by that journal, Mr. Gustav Kobbe finds time to write for and edit an art and literary magazine, published twelve times a year by the Authors' Bureau of Babylon, L. I., of which G. M. W. Kobbe is president, Gustav Kobbe, secretary and treasurer, and Howard Earle, managing director. The magazine is called "The Lotus," and is published exclusively, it is stated, "for its patrons."

The September-October number of "The Lotus," for the magazine seems to double up at times, is devoted to a curious short story told in old-world style of old-world personages such as the "Duke Orsino," the "Lady Olivia," entitled "The Romantic Adventures of Viola," a Shakespearian paraphrase entitled "Rosalind in the Woods of Arden," and a re-telling of "The Merchant of Venice," entitled "The Wit of Woman."

It is somewhat difficult to understand just what is the purpose of this curious little publication. Mr. Kobbe has won some reputation as a writer on music, and of late years has devoted himself to art criticism, but "The Lotus" seems to have no definite discoverable aim. Now and then it turns from literature to art, and again to the theatre—its November issue having been devoted to a discussion of "The Blue Bird" at the New Theatre.

It is pleasant to be able to give even this brief notice to this prettily printed and bound little publication, which evidences that even writers and editors on such a daily as the Herald, with its demands upon time and energies, can find leisure and relief from the exploiting of dealers' galleries and artists' studios, to tread the flowery and comparatively easy paths of romantic fiction and art essay writing.

A later number of The Lotus has just been published. It contains a review of the Spring Academy, by Mr. Kobbe, and an article on "The Blue Bird" at the New Theatre, evidently also by his facile pen, while its advertising columns show growth, especially in the cards of some prominent jewelry firms.

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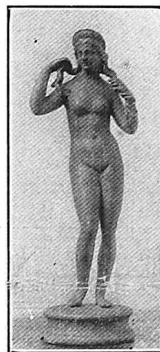
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THE LANNA SALE.

The auction of the second part of the art collection of the late Freiherr Adalbert von Lanna of Prague began March 21 at Lepke's Kunst Auction Haus.

The sale attracted collectors, museum directors, connoisseurs and artists from all parts of Europe. The first ninety lots brought \$88,000. The "clou" of the sale, an equestrian picture of Kaiser Maximilian, brought \$18,000.

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